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Lepsius' *Denkmälér* and in *The London Select Papyri*. The monuments are thus made to speak to us through the mouth of the people. In spite of the fact that these inscriptions convey but little information in proportion to their length, the author shows rare critical acumen in severing the wheat from the chaff. This leads him to report the shadows as well as the high lights of Egyptian life.

The book is characterized throughout by a strong historic sense of the changes in Egyptian life through the different periods. In every chapter he treats his special theme under the Old Empire, then under the Middle and the New. This fixes his lowest limit at the 20th dynasty. The constitution of Egypt of the later centuries, under the Libyans, Ethiopians, Assyrians, Persians, Greeks and Romans, he considers as too complicated to be treated together with the Egypt of older days.

This volume is full of information, compactly and well expressed, and deserves a wide audience of intelligent readers.

A. M.

SALOMON REINACH. *Antiquités Nationales. Description Raisonnée du Musée de Saint-Germain-en-Laye. Bronzes Figurés de la Gaule Romaine*. 8vo., pp. xvi, 384. Librairie de Firmin-Didot et C^{ie}, 1894.

We welcome this as a model catalogue. Five years ago the same indefatigable and accomplished archæologist catalogued the pre-historic monuments of the National Museum at Saint Germain. The present volume comprehends the collection of figured bronzes of Roman Gaul. Though few of these objects can be said to be possessed of æsthetic charm, such a collection is of interest and importance as furnishing material for a knowledge of the Gallic race under Roman dominion. Five hundred and forty-five objects are here catalogued. They comprise Græco-Roman divinities, Keltic divinities, various personages, heads, busts, masks, animals, vases and parts of figured vases, knife handles, lamps and other objects. The volume is introduced by an excursus on the Origin and Characters of Gallo-Roman Art. Here the author sums up the general characters of Gallic, or more widely of Kelto-Scythic art, as consisting:

1. Of a prevalence of geometric decoration ;
2. A prevalence of a taste for symmetry above that for the living form, of logic over the imagination ;
3. A taste for the employment of bright colors ;
4. A taste for perforated work ;
5. A tendency to stylization, that is, the transformation of human and animal forms into decorative motifs.

Upon this native stock, which of itself did not lead to figured sculpture, are grafted the tendencies of Roman art. In its essence this is not strictly Roman, but Alexandrian Greek, the art which had impressed itself upon Pompeii and Herculaneum now finds its way directly and indirectly to Gaul, and producing a provincial variation rather than a new type of art.

In a few cases, such as that of the Jupiter of Evreux (No. 1), Cybele (No. 91), the Hermaphrodite (No. 118), Hercules and Antæus (No. 124), and the bust of an Ephebe (No. 213), we find interesting variations from and analogies to well-known statues. Even where there is no such interest in individual objects, it is a valuable piece of work to have properly classified and catalogued a collection concerning the provenance of the contents of which so much is known.

This catalogue belongs to a new class of museum catalogues, of which the Berlin Museum Catalogue of Ancient Sculptures is a distinguished example, and the Boston Museum Catalogue of Greek Vases is another, in which, as far as possible, every object in the collection is reproduced by a graphic illustration.

The chief aim of the author was to reproduce accurately, in a manner sufficient for all ordinary purposes, and at the same time economically, *every object* in the collection. We congratulate him on the successful attainment of this most practical idea.

A. M.

A. KALKMANN. *Die Proportionen des Gesichts in der griechischen Kunst*. Dreiundfünfzigstes Programm zum Winckelmannsfeste der archäologischen Gesellschaft zu Berlin. Quarto, 112 pp., four plates and twelve illustrations in the text. Berlin, Georg Reimer, 1893.

The proper proportions of the face,—the relation of its parts to one another and to the entire figure,—have at all times been of the highest importance to artists, and more than one treatise on the subject has been composed for the purpose of fixing a norm. It may be that the *Κανών* of Polykleitos was not a book (as Kalkmann, on the authority of Chrysippos, believes), but only a statue from which rules of proportion were to be deduced; at any rate Vitruvius (III, 1, p. 65 ed. Rose and Müller-Strübing) gives rules, derived, without doubt, from some previous writer, showing that at least one writing on the theory of proportions existed in ancient times, while in modern times the subject has been repeatedly handled. The evident importance of these proportions is such that if it can be shown that they were considered by the Greek sculptors as subject to definite rules, and if the changes in those rules introduced by particular persons or at particu-